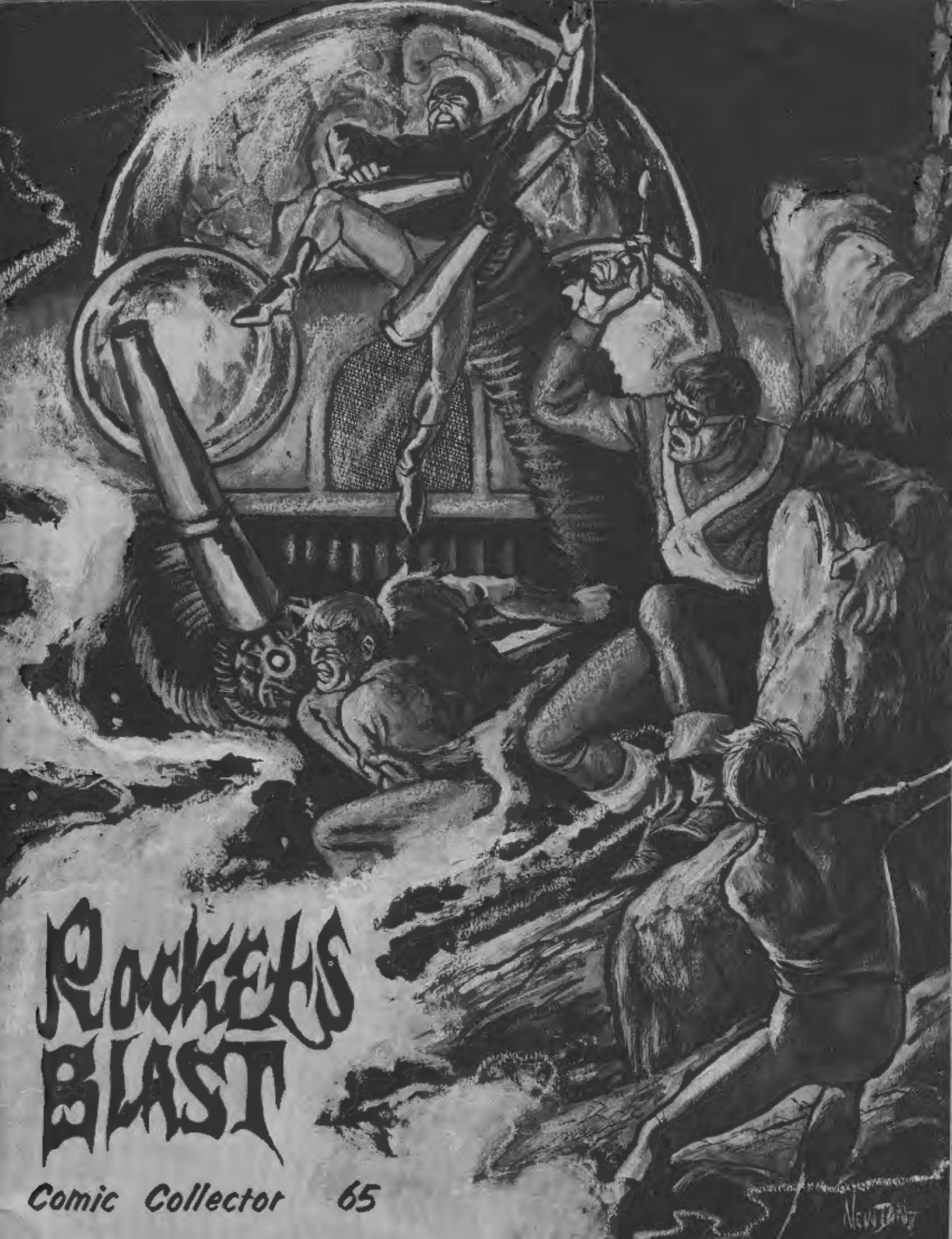


Rocket's Blast

Comic Collector 65

IMPORTANT

NEW ADVERTISING & SUBSCRIPTION RATES FOR THE ROCKET'S BLAST-COMICOLLECTOR !!!
EFFECTIVE IMMEDIATELY !!!!

ADVERTISING RATES:
Classified ads (ads containing only written or typed words, no hand lettering or drawings): "REGULAR CLASSIFIED ADS: These are reduced to 1/4 of their original size (this is pretty small but still readable). In other words, a full page ad (submitted in this manner) would occupy @ 1/4 of a page when printed in the RB&CC. These type ads should be submitted typed (if at all possible) on 8½ x 11 white paper. Type only on a BLACK ribbon that is not worn out. If your typing is too light, your ad will reproduce poorly. Leave a normal margin on all 4 sides. The rate is $4.50 per page. For smaller classified ads, the rate is 10¢ per line (A 7 inch typed line). A SPECIAL NEW CLASSIFIED RATE FOR SMALL ADS. "SPECIAL CLASSIFIED": These will be printed as is (not reduced in size) at the rate of 30¢ per 7 inch typed line. IMPORTANT! On all small classified ads, we can not accept ads of less than 5 lines. Another important note: You can have artwork and/or hand lettering in the above ads [redacted].

"25% ADS" (These may contain artwork and/or typing). All ads of this type MUST be submitted on 8½ x 11 paper only. This type ad is reduced to 1/2 of it's original size. In other words, a full page ad submitted at this rate will occupy 1/2 of a page of space when printed in the RB&CC. [redacted] Allow for normal margins. The rate for "25% ADS" is $8.00 per page.

"SPECIAL ADS" (These may contain artwork and/or typing). These type ads are printed as is, with no reduction in size. Therefore, a full page ad (8½ x 11) submitted at this rate will occupy a full page when printed in the RB&CC. You may also submitt this type ad on larger pages and we will reduce them to 8½ x 11. Such as 17 x 22, or 12½ x 16, ect. The rate is $15.00 per page.

When submitting ads be sure to state what type ad it is. FULL payment must ACCOMPANY ALL ads. Any ads received after any deadline will be run in the following issue WITHOUT EXCEPTION !!
Send all ads and payments to: THE SFCA

CIRCULATION 2,000

SINGLE COPY 65¢ ($1.00 by 1st CLASS, or $1.35 by AIR MAIL)
RB&CC SUBSCRIPTION RATES:

3rd CLASS	4 issues $2.00,	8 for $3.50,	12 for $6.00
1st CLASS	4 issues $3.00,	8 for $5.50,	12 for $9.75
AIR MAIL	4 issues $5.25,	8 for $8.50,	12 for $13.75

IMPORTANT NOTE: When you receive a copy of the RB&CC with the word EXPIRED on the label, that means your subscription has expired and should be renewed immediately to avoid missing an issue. When renewing subscriptions, be sure and state the issue number of the last issue you received.

AVAILABLE BACK ISSUES OF THE RB&CC ARE LISTED BELOW. THEY ARE 75¢ EACH & SHOULD BE ORDERED FROM THE SFCA.

#47, 48, 46, 49, 50, 51, 52, 55, 56, 57, 58, 59,

THE ROCKET'S BLAST - COMICOLLECTOR is published on a bi-monthly basis by THE SFCA, 9875 SW 212th St., Miami, Fla. 33157. Editor=G.B.LOVE
CONTRIBUTIONS are always welcomed, but bear in mind, basicly we are a non-profit organization. Artists should send samples of their work, but unless youw have had some kind of experience please don't send any in. We are especially interested in good, well-written, well-researched articles. We are also interested in obtaining any articles of interest you may find in newspapers, magazines, etc., comic books, fandom, old radio shows, ect.

ADVERTISING DEADLINE FOR THE NEXT ISSUE: SEPT. 12th

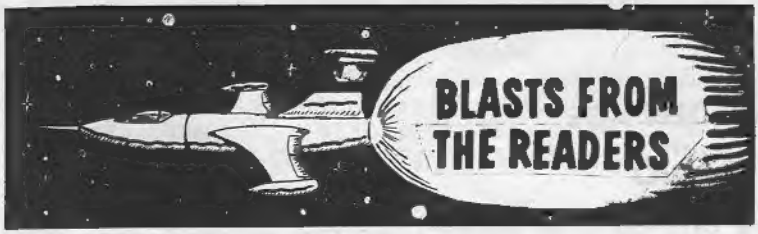
Ye Olde Fanzine Shop

Ordering Information: We only have a limted supply of all these various fanzines, so if you see something you want, don't wait too long to order it. However, an asterisk (*) after a particular issue means we only have a few copies left, and when ordering any of those, list alternate choices if possible. Obviously, we do not have room to list the contents of each one, however, suffice to say, we will only stock what we consider good fanzines. This does not mean that any we do not stock isn't good, because we cannot, of course, stock them all. If you have a fanzine you would be interested in selling in quantity, drop us a copy along with the lowest price you can sell 50 copies to us for. Send all orders (and sample fanzines) to: Ye Olde Fanzine Shop, 9875 SW 212 St., Miami, Fla. 33157. Make checks and money orders payable to THE SFCA. All fanzines will be mailed flat in heavy envelopes.

SQUA TRONT #2 (EC fanzine, Williamson, Frazetta, etc.) $1.35
SATURDAY'S WORLD #2 $1.00
E.C. FAN ADDICT #2 60¢, #3 75¢
THE COLLECTOR #14 60¢
FANDOM AGENT #4 $1.00
FANDOM AGENT #7 (actually #6 and 7, a double issue, contains, among other things, 64 beautiful golden age cover repros.) $1.50
STAR STUDDED COMICS #6, 7 75¢ each
FANTASY ILLUSTRATED #6* $1.35
ALTER EGO #5 $1.25
ALTER EGO #7 $1.25

MASQUERADER #6 $1.25
R.B. SPECIAL #1 (History of the Timely-Marvel Comic Group) $.65

THE EYE #1 75¢
FIGHTING HERO COMICS SPECIAL EDITIONAL #1 $1.75
THE ROCKET'S BLAST-COMICOLLECTOR
THE ROCKET'S BLAST-COMICOLLECTOR
THE GOLDEN AGE #2 75¢
FANTASY SOUNDTRACK #1 (for radio and movie tape collectors) 75¢
MARVEL TRIBUNE #7= 50¢
COMIC WORLD #6= 65¢ (Featuring "Alex Raymond". Has ALL the art from "FLASH GORDON IN THE WATER WORLD OF MONGO," plus several other pieces of Raymond art. A MUST !!)
FANTASTIC FANZINE #6*7 = 85¢ (a double issue. A Marvel zine).



A WORD FROM THE EDITOR:

I am bit surprised at some of the panic being shown by fans who should know better. "COMICS ARE DYING! FANDOM IS DYING," and so on. Comic books are not going to cease to exist and neither is fandom. Obviously, the super herp is on the decline in popularity, and considered that the market has been flooded the past few years this comes as no suprise. These things go in cycles. It is impossible to estimate how many super heroes will survive but there will be some. And even if every one of them were dropped, there have been enough published the last 7 years to satisfy even a glutton. And thousands upon thousands have been saved and preserved by fandom to supply collectors for years to come. Comics are undergoing a change, we are begining to see attemptes at horror, sword and scorcery, and science fiction is beginng to creep onto the scene. While I am a great super hero fan (and always will be) I enjoy these other types too if they are drawn and written well. Let's face it, a comic is good, no matter what type it is, when done by a Steranko, a Wood, and so on. I have been referring to comics published by DC, Marvel, and so on. Add to this, CREEPY, EERIE, and that type, plus all the ones (both individual strips and whole comics) published by fandom, and you can see this type of art form is not going to vanish from the face of the earth.

And as for fandom, just attend a comic convention and see if you think the enthusiasm is going down. IT AIN'T !! Golden Age comics are just as much in demand (if not more) as ever, and their prices are certainly not going fown either. The Silver Age comics have declined a little in value (or rather SOME of them) but considering how plentiful they are, this is not surprising. In fact, with the current decline of the super hero comic, I imagine the Silver Age comics will start back up in value. Right now there are more and larger comic conventions and more fanzines than ever before. Comic fandom and the hobby of comic collecting is here to stay. As long as we have mass communication, we can remain organized and active. This is why we need fanzines. With the RB&CC acting as a main focal point and with the many other fanzines, we are in great shape.

Dear G.B.:

Ah-ha! Thought you'd put one over on me, didn't you? While I was at the Houston Con babbling about Weist's beautiful SQUA TRONT, Reamy's excellent TRUMPET, and all the rest of the beautiful fanzines, you just stood there and kept your mouth shut! I know that Fantucchio is great, you know he's great, all the RB&CC readers know he's great; BUT, you just let us go on and on about his <u>past</u> work without telling us that he had just produced a masterpiece for RB&CC #64!! True, you did make some comment about "I've got a beautiful cover for the next issue!", but you didn't say a masterpiece! Offhand, I can't recall seeing a better fanzine cover than Fantucchio's FRANKENSTEIN/KARLOFF in my life; but you wouldn't let us know, would you GB? No, you just kept your mouth shut and let that smug little "wait'll you see what I've got" look cover your face.

Enjoyed Duffy Vohland's letter in the last issue, as well as the two following it (Eisen's and McFadden's). I think there was something worthwhile in each of the letters, yet I don't feel that all points were particularly well taken. My prime target here is the "controversey" concerning the small fanzine. While I have no doubt whatsoever that the small zine is both important and worthwhile, my mind rebels against supporting something I don't enjoy. I am not speaking of all small zines; I am speaking of these that are, in reality, junk. Despite the fact that much planning and work may go into the publication of many of these smaller fanzines, the fact remains that many of them have no place on our fanzine market IF we want to improve the quality of both the fan and the field. As for myself, I am in fandom, and am collecting, for myself; I am enjoying my collecting as a hobby, and am even enjoying the interesting fans I meet even more. I have been buying fanzines, on and off, since '62 or '63, and have seen the quality of fanzines go up; that is, there are more fan magazines published today that are superior in both art and textual material than there ever have been. My question is this: with so many excellent fanzines available (in both sci-fi and comics "fandoms"), which should I spend my money on a fanzine which is of lesser excellence for the sole purpose of extending the life of that inferior publication? While I realize that most fans will disagree with me, I still feel as though this is a legitimate question. I feel that fandom is becoming established enough that we will never have to worry about a lack of quality material. I know that Jerry Weist is losing (at present) several thousand dollars on his fanzine, SQUA TRONT. So, rather than support an inferior fan magazine, wouldn't it be more worthwhile to support an excellent fanzine, like Jerry's, which will soon cease publication as a result of lack of support? I say yes, we should support fandom, and yes, we should support the comics industry; <u>but</u> only a selective support, wherein we can gain better material. How many of us ever thought of boycotting SHIELD for a month when they took Steranko off? All of us know that, in fandom, we have several outstanding young artists who are better than many of the pros; i.e., Newton and Fantucchio. I wonder what would happen if we would boycott a certain title for two or three months, with the aim of receiving a better product? Does fandom carry this much weight, or not? So, once again I say that support for both fanzines and comic magazines is necessary and worthwhile; yet, I would ask for a more selective and pointed support; something which would, I am confident, achieve much better results than a simple blanket support for all.

As usual, I enjoyed RBs regular features, especially Miller's; I always pick up a fantastic amount of info from his answers.

As a footnote, while everyone is talking about supporting all of these smaller fanzines, how about listing all the <u>good</u> ones in trouble from lack of support: SQUA TRONT, GOLDEN AGE, FANDOMS AGENT, CAPT. GEORGE'S COMIC WORLD, etc.; why don't we support these fanzines first, than the others?

PAUL McSPADDEN
ROOM 207, OC ARMSTRONG HALL
TEXAS WESLEYAN COLLEGE
FT. WORTH, TEX. 76105

EDITORS NOTE:

Before I forget, in this issue we introduce the art of John Richardson, and like Newton and Fantucchio before him, he chose the SFCA for his first fanzine art. John is a teacher in Illinois. Aside from the Dr. Fate piece in this issue, he also sent us a painting of Thor, which so impressed me that it is being used a "CLASSIC REPRODUCTION", and you will be seeing more of his art in future SFCA publications. RB&CC #66 will sport a cover by another new artist (new to fandom, but by no means a beginner), Robert Kline. I saw some of Bob's original art at the Houston Comic Convention and it was fantastic. Funny thing, Bob has been a RB&CC subscriber, but I wasn't aware of his artistic abilities. Needless to say as soon as I got back from the con, I got in tough with Bob, and much to my delight he has joined our staff. No, John Fantucchio hasn't retired but he has taken a little time off. Also, William Barry, who writes and draws "Michael Brand" will be doing a cover for us in the near future. Also, look for Dick Mosso's "EC HORROR" art in the GOLDEN AGE #5 (which is shaping up into a fantastic issue). Dick also will be starting a new series of centerfold spreads featuring....., well, I'll just save the theme as a surprise. All in all, things are really popping at the SFCA, so be sure not to let your RB&CC subscription drop if you don't want to miss anything. Incidently, the entire print run of RB&CC #64 was sold out by the time I actually got it back from the printers. Our circulation is now on the increase. This is due to, I believe to the "new" RB&CC starting to catch on and our concentrated advertising campaign in Marvel. Incidently, if you ordered a copy of #64 and received this issue instead, now you know why. Just another good reason to subscribe. If my calculations are correct, this issue's circualtion should be about 100 more than #64.

EDITORS NOTE CONTINUED: By the way, we are still/always in need of contributions for the SFCA so don't slack off.

Dear G.B.,

This letter is written to apologize for some rather stupid remarks I made in my last letter. First, I stated that Dr. Argon's equipment in "The Savage Earth" could not function after a period of 500 years without maintainence. Second, I made a few remarks on George Schwartz's article.

So here I go. I despise science fiction in which the science is not well thought out or not in any way practical. After having read the 3rd part of "Savage Earth" my immediate reaction was that Dr. Argon's equipment couldn't be that good. A very bad assumption considering that I didn't remember more than the basic plot of the first two parts. In the May, 1968 issue of ANALOG the editorial concerned itself with technological developments that have been made in the last thirty years and with further developments that might be made in the next thirty. Mr. Campbell described the problems of a scientist in the thirties trying to cope with a jet drone that somehow got in his time. As an analogy he showed what problems our present day scientists might encounter when analyzing some kind of underground burrowing device from the future. The materials that make up the future device are so hard that "diamond drills polish it nicely but wear out." Obviously lab equipment fashioned out of this substance and/or similar substances could have suited Dr. Argon's needs very nicely. This hypothetical material is from the year 2000. 'Savage Earth' takes place in 2047 when even futher development would have been made. And so all my arguments against Don Newton's strip have been my destroyed.
The article. It did, very definitely, not come out of an encyclopedia. I'll wait until I've read the entire thing to pass judgement.

RICHARD LLEWELLYN

Dear G.B.,

Spectacular is a word employed far too often to appeal to my liking because it's a vocable fanzine advertisements use abundantly and comics are heralded with. I'm afraid it's lost its meaning to a good percentage of people because nearly everything is "spectacular" these days. But the front and back covers of RB&CC #63 were indeed just that--SPECTACULAR--in every sense of the word. The intricately pencilled web (which I, as a fan artist, would never of had the patience to execute); the perniciously gleaming eyes; and the taut muscles all contributed in making the front cover a superb-manifestation. And then there was the back cover, also by Fantucchio, a RB&CC first. This was possibly the best I've seen the good Doctor drawn. Truly some of the best work to flow from John's pen yet. And you made certain that if that didn't totally mesmerize your readers you'd boggle their minds with the Newton two-page spread. I may just have to see an eye doctor on account of my eyes being fatigued from looking at such artistic splendor. The rest of the features were entertaining, likewise, but being the art fanatic that I am, the above mentioned I regard as the highlight of the issue.

I'd also like to thank a Mr. Fred Hembeck, for reprimanding me for I now realize I was somewhat harsh in my criticism of DC's artwork.. Now my opinion borders on quite the contrary, what with Kubert's Swordmaster, Adam's BRAVE & BOLD, etc. DC art is reaching an all-time high. I particularly marvel at recent issues of HOUSE OF MYSTERY which have featured remarkable work by Wood, Kane, Wrightson, and Adams, thus verifying my statement that DC is reaching a definite peak in artistic merit.

Before I take my leave, I'd like to ask you two questions. As editor of the SFCA,one would imagine you yourself would have quite a fine collection; to put it bluntly, just how many comics do you have in your grasp? (EDITOR: In regards to my personal collection (I have about 1,000 or so that I sell) the total is about 500 or so. However, never judge a collection by its size. About 250 to 300 of these these are Marvel, DC, King, etc. However, I have about 35 or so EC sf comics, which are very valued at about $425.00, plus several comics by Frazetta and Williamson (WHITE INDIAN #12,13, etc.), two 324 page giant Fawcetts-XMAS #1, GIFT, #2, plus HOLIDAY #1 (194 pgs). several early CAPTAIN AMERICA (#11,18,30,31,38), several early issues of AIR FIGHTERS, CLUE COMICS #2,3,4,6,7, SPY SMASHER #5, JACKPOT #7, A number of other 1st issues, including MARY MARVEL, U.S.JONES, GREEN LAMA, 1,000,000 YEARS AGO, STRAIGHT ARROW, plus about 20 Nedor comics (BLACK TERROR, FIGHTING YANK, etc.), and a few others. And about 85% of these are near mint or mint. That should give you a general idea?) And, when the SFCA was still in its embroyic stages during the 1960's, were your publications in a mimeographed state? (EDITOR: Yes, and then dito.)

DAVE TRANSUE
571 ITHACA RD
HORSEHEADS, N.Y. 14845

Dear G.B.,

I feel I had to congratulate you on the newest RB&CC, #64. It is the most professional-looking issue of ROCKETS BLAST I have ever seen, with its slick cover and type-set title logo. Also, of course, Fantucchio's beautiful cover depiction of Frankenstein's monster rounded out the issue all the more. I see, finally, that you have the new masthead for the letter column that was sorely needed. It is so much better than the old one. Also, I found the Comic Collectors Comments and The RB&CC Information Center very interesting, finding answers to many questions that have been in my mind quite awhile.

Now, let's get down to business concerning the survival of comic fandom. I concur wholeheartedly with reader Vohland in saying that fans bickering in arguing what company is best that they have to overdo it and say what is real 'bad' or real 'good'. This in essence is causing fandom to break up. There can be no unity in fandom with the Marvel fans in one group and the DC fans in another, fighting it out. They will not get anywhere because there is no solution. All they have to back it up with is opinions. In fandom today it seems there are very few comic fans who are objective about the comics available from the various companies. Most of them, it seems, stick to one company because they were disappointed at one time by some of the others and are too prejudiced to try them a second time.

I believe some fans set too high of standards for the comics and fanzines they read. So, the fair and fairly good comics and zines suffer. Many comics were discontinued because of this, as were many fanzines. One thing I have noticed, that comic books have improved vastly in the past few years, but why hasn't the general situation of fandom improved? Obviously, reader interest in comics doesn't increase with the improvement of quality of the comic book.

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MIAMI, FLA. 33157

AN OPEN LETTER

From: Steve Monaco
1306 Park Ave.
Des Moines, Iowa 50315

To : Fandom and everyone

I have never asked anyone in fandom, ever since I "joined" two years ago, for help of any kind but I am now. I am working on a project now that will fail miserably unless I ask all of fandom for help.

This won't cost you anything (except a few postage stamps and if you use the telephone, it won't cost anything). I don't want your money just your help. Now I shall explain about my mysterious project.

As you may know, although my first love has always been comics, the hobby I get the most satisfaction out of is radio tape collecting. I've always regretted the fact that I was born too late to hear any of these programs and and doubly regretted the fact that I never had the chance to try and write for radio. Now, all this has changed.

I have written, directed and produced the first episode in my own radio series called TEMPEST THEATER. By the time you read this, several other episodes will have been completed. However, the first episode, an adaptation of "The Three Musketeers" is going to serve as the "audition" show. (In the days of radio, an audition show was the show that was used to sell the series to radio stations.) TEMPEST THEATER will be a one hour anthology series, every week featuring a different adaptation, such as "The Three Musketeers".

This series will probably be aired locally by KFMG, a Des Moines FM station. However, for the series to succeed, it will have to be carried by many stations across the U.S. (and, if possible, Canada). Here is where you, in fandom, can help me, a fellow fan.

Write letters or make phone calls to the program directors of the radio stations in your area, asking them if they would at least give the audition show of TEMPEST THEATER a listen. Tell them they are under no obligations whatsoever at the present time. The only thing I ask is that they send the audition tape back to me. If they dislike it, nothing's lost; if they do like it, and well enough to take the series weekly, tell them to write me for further arrangements.

I really do feel that such a project is a worthy one and one that is worth every fan's aid. Natuarlly, I'd like to see a lot of 50,000 watt staions take the series but any radio station you can get to take the series will be very important.

Natuarrally, the old radio fans will be the most excited about this but I assure you, no matter what your interest is, this really deserves your attention. For you science-fiction fans, if this series is successful, science-fiction of the highest caliber (such as X MINUS ONE and DIMENSION X) will undoubtably return to radio. Comic superhero fans-- radio had the best: Superman, Blue Beetle, Captain Midnight and so many others. For your fanzine addicts, radio had many series that were like many of the strips published in zines today (only of a much higher level) and for you fledgling writers--well, that's almost obvious! Radio always was a much easier medium to break into than TV or movies.

I'm not saying my series can produce a revolute-- but if it starts a few wheels turning, that's all it might take.

Remember, inquire-- have them write me for the audition show. I really cannot do this without your help. Even the laziest of fans should be a trifle inspired to write a letter or make a call.

I have faith in you. Don't let me down.

Sincerely, Steve Monaco

The Savage Earth

CHA. 6, "DESTRUCTON THE IMMORTAL"
RUSHING TO THE AID OF HIS COMPANIONS; FREEZE LITTLE REALIZES THEIR FATE. LED BEFORE A DARK CAVERN, THEY FACE A SPIDERY ROBOT WHO CALLS ARGON BY NAME!
"IMAGINE, DR. ARGON; THAT AFTER 500 OUR PATHS SHOULD AGAIN CROSS! LET ME RE-INTRODUCE MYSELF ..... YOU COLLEAGUE FROM I.S.U.S., DOCTOR LARS — DESTRUCTON!"

SUDDENLY ARGON'S THOUGHTS ARE INTERRUPTED BY THE ROBOT;
"YES MY FRIEND, I LEFT ISUS AND SET UP A BASE HERE IN THE GROTTOS BENEATH THIS VOLCANO. ALL MY LIFE I DREAMED OF BEING TALL, ERECT AND HANDSOME! SO I PERFECTED THE BRAIN TRANSPLANT AND HAD ASSISTANTS PLACE MINE IN THIS ROBOT... UNTIL I COULD RE-TRANSPLANT IT IN A PERFECT BODY!"
"BUT THE GREAT WAR HAI AS I WAS MAKING GENET WOULD HAVE EVENTUALLY SUPERMEN WITH THEN MY ASSISTANTS THE OUTER TO A MAN; RADIATION LEAVING ONLY ANTS I HAD PEOPLE YOU DESCENDANTS."

YEARS
BUT
R OLD
LITTLE BELIEVING HIS EYES; ARGON BRUSHES ASIDE THE COBWEBS OF OLD MEMORIES AND RECALLS LARS DESTRUCTON..... A REBEL MEMBER OF ISUS (INTERNATIONAL SOCIETY OF UNIFIED SCIENTISTS),
DESTRUCTON A TWISTED DWARF; WAS FINALLY BANNED FROM THE SCIENTIFIC BODY BECAUSE OF EXPERIMENTS THAT WERE THOUGHT BARBARIC!
LTED MY PLANS JUST
IC EXPERIMENTS THAT
CREATED A RACE OF
ME AS THEIR LEADER.
TRIED TO RE-ENTER
WORLD AND PERISHED
STRUCK BY SOME
SPAWNED DISEASE,
ME AND 10 MUT-
CREATED. THESE
SEE ARE THEIR
"BUT THEY CANNOT
OF SUN AND I
THESE RAILS....
BRINGS ME A
THE SKILL TO
LIVE IN THE WORLD
AM BOUND TO
TILL NOW!... FATE
PERFECT BODY AND
MAKE A TRANSPLANT!"
"MY BRAIN SHALL LIVE IN YOUR COMPANION.. YOU, ARGON, SHALL PUT IT THERE!"

* NOTE: DESTRUCTON "RUNS" ON RAILS POWERED BY SOLAR ENERGY.

NEXT...."A DESPERATE PLAN"

E. C. FANS

Now available from the SFCA, the two greatest E.C. Fanzines ever published; SPA FRONT #3 and SPA FON #5. We have a veryw limited supply of each so please do not delay. $2.25 each.

SPA FRONT #3 contains, among other things, Full color front (Peldstein) cover and back cover (Crandall). "E.C. Science Fiction Comics"--a long article by Jerry Weist. "The Frazetta Collector" by Bob Barritt. "The Death of E.C." by Roger Hill, plus art by Frazetta, Krenkel, Williamson, Wrightson, Evans, Metzger, and more. 80 pages.

SPA FON #5: Front cover by Frazetta in color (from an oil painting) and back cover by Wrightson. A 6,000 interview with Jim Steranko. A 10,000 word interview with Bill Gaines. An extensive and up-to-date ~~xxxxxxxx~~ checklist of Frazetta art appearences. An Al Williamson checklist. The 2nd part of an article reviewing WEIRD SCIENCE #12-22. Plus art by Steranko, Wrightson, Kaluta, Hickman, etc. A total of 90 pages.

If you are an E.C. fan, you cannot afford~~x~~ to miss these two magazines. Order from The SFCA ($2.25)each) DON'T DELAY!!!

A WORD FROM THE EDITOR:

If you are a comic fan and live in or around the Miami area, you may be interested in joining the South Florida Comics Council. This is an attempt by Andy Warner and myself to get fans organized in this area. We are at present in the planning stages and are open to suggestions. However, one of our main goals ~~x~~ is to eventually work out a means where we would all get together as often as possible (maybe once every two months) and hold 'mini-cons'. These would, enable us to buy and trade with each other and ~~xx~~ well, just get together. If you are interesgsted in joining and for more details), give Andy a phone call. His number is 443-1758.

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WANTED PLAYBOY MAGAZINES. ALL BEFORE JANUARY 1968 ARE NEEDED. SEND ME A LIST OF YOUR PRICES. ALSO NEED PLAYBOY CALENDARS ETC. Jack Fetterman; 302 White, Val. Rd.; Ft. Wash.; Penna.; 19034

EC REVISITED By Rich Hauser

I look forward to doing this series of articles on the dearly departed EC's with a sense of pleasure and anticipation. The format will be loose and casual, so stick with me on the roller coaster ride, and we can enjoy a few moments of reminiscing together.

Now, I don't want to do a lengthy, descriptive of all the EC titles, because there's a wealth of EC fanzines available now crammed with details about the EC's, and YOUR appreciation of the fine points of EC mania is by reading the comics themselves -- whatever issues you can beg, borrow, or buy on the market. Later, I'll try to serve up behind the scenes glimpses of the EC camaraderie, as well as news flashes as they come along. A few introductory comments are in order though, so here she goes:

Taking a look at the survival of EC's left for us to enjoy, we find the spectrum was small. Only ten titles were being produced at the height of EC..... 2. comics comprise the heart of EC, wedged between the lackluster pre-Ward titles or the hard, and the watered-down New Direction titles, put out before the end of 1954 to appease the new strict comics code (IMPACT, VIP, CRYPT, PSYCHO, WILD I are examples of the New Direction titles.) Each of the glory-day titles seemed to have its own personality, its own standard artists and story mood. This is easy to understand when you realize that the EC stories were written largely with "a particular artist in mind." Graham Ingles drew the "My Old Pal" and slobbering blobs of pretty pleases for WEIRD, his covers of TALES FROM THE CRYPT being classic horror art if anybody's book; Johnny Craig's stiff, simple horror style was in evidence in the WORLD OF HORROR, story and cover-wise; the versatile Jack Davis did really wilting slice-n-horror horror in TALES from the CRYPT mainly, with covers to match. EC's science-fiction comics came to be no less than magnificent, in story and art; snap endings aplenty typified the TWO-FISTED; mentally deranged criminals prowled the pages of SHOCK SUSPENSTORIES, while Al Feldstein and Wally Wood wrote the generally provocative (almost anti-war), and very historically accurate WAR AGAINST CRIME and BACK FROM THE DEAD; and of course MAD was wheezy, with a nothing-is-sacred attitude. MAD was a first of its type, and fervently imitated, in the early 1950's.

I've been up, down, and all around in comics collecting. But the EC's have made me mag into fandom and collecting far beyond what I ever expected. My continued interest has turned me into a fanzine editor and publisher, to boot. Simply said, there's no group of comics that tickles my innards like EC.

I've found some great art in the Golden Age, yes! My favorites being the Quality Comics group, because of the finely rendered artwork that was their trademark from 1941 till the end of 1952. The genius of Kurtzman, Elsner, Will Eisner, and Paul Gustavson found in WONDER, SMASH, HIT, POCKET, and FEATURE comics----- what a superb batch of stuff this is.

But the EC's are the premier comics, considering story and art---- this my humble statement. What made EC head over heels above the other titles of the day or any other day? Well, it can be summed up in three words that popped into my head: talent, love, and effort. "I loved what I was doing," says Bill Gaines, the father and publisher of EC.

EC put out only three monthly titles, while Marty Goodman and Stan Lee put out a crazy-quilt of seventy at the height of the horror trend. EC couldn't do more than three and retain the quality in story and art, thats all there was to it.

Bill was in an unusual spot. He was a pivotal figure, being the money-man, and also an idea man ----- he loved to be creative. "I used to stay up all night reading to get ideas for stories" he tells us. And having power over the greenbacks, while at the same time wrapped up in the creative effort, he did an unprecedented thing: he kept doing two titles which lost him money for a full year and a half. He was proud of these comics that didn't sell for a profit, and he satisfied his pride at the expense of his income, he kept putting out EC's science-fiction comics. (They were probably way above the average comic buying public in story.) If he had dropped these titles when they were bonafide losers on the commercial market, the gorgeous fantasy work by Williamson, Wood, Frazetta, Krenkel, and a host of others wouldn't exist for us today! "EC is proudest of it's science-fiction comics" was the statement in each new money-losing issue, bold caps.

Signs of the love the guys at EC felt for what they were doing showed in many ways. EC relished personal contact with the fans, and you could see it. Fans could visit EC's offices and be accepted as trusted friends. "There was one little colored boy who came up to the offices every few weeks. He loved Graham Ingles" horror stuff, so we'd give him a pile of originals and he'd sit in a corner quietly with them for a few hours then leave. I wonder if that didn't ruin the poor kid, come to think of it!" Bill laughingly recollected. Little does he know that that little colored kid was me. Cleverly disguised. With mini-camera clickin, and he thought I was just cleaning my teeth!

The letter columns were innovations, not found in the comics of other publishers. They didn't have room for letters, after all; they were too busy filling the pages with crap. Interest the local EC fan club that EC started had its own button, patch, etc. EC fan magazines, the pioneer comics fanzines, sprung up in reaction to the warmth and excellence that was EC. One of the most critical fans was Jerry Stark, who wrote the famous "Illegitimate" that appeared in Hoard, a science early EC fanzine. He wrote boisterous letters to Al Feldstein, co-editor of the horror and science-fiction titles, and to Bill, commenting at length on almost every issue of EC that hit the stands. 'Id soon a sign went up in the EC offices: "Id help us to write stories that make Jerry Stark happy." There you can see the personal interaction, the warmth again.

Almost everything EC did for public inspection had amusing touches to it. Witness the subscription form printed with this article. More warmth.

Now, just the art is reason enough to appreciate EC's without even knowing how to read. This must be why even Martians read the comics! Surely the artists that poured themselves into those paper creations will never again be reassembled. People like Al Williamson, Reed Crandell, Wally Wood, Frank Frazetta, Torres, Ed Check, Graham Ingles, George Evans, Davis, Kurtzman and Elder (Little Annie Fanny team in PLAYBOY) etc were pen-ultimates of comics at the time. What seems amazing is the EC didn't solicit most of these artists to work for them. They were brought in by their friends, or they "just walked in to get in on the fun." as Gaines puts it.

Well, EC fandom today is in its Second Generation. Second Generation fanzines have sprung up anew, CRYPT-KEEPER being the first in the recent development, followed closely by Jerry Weist's QUALITY COMICS, and Tom Williams's THE VAULT. Another EC fanzine is being planned by Alex Masterton.

With the birth of a second Generation of EC fandom, wouldn't it be appropriate to see a new growth of gifted artists arise and link together? Well, we may be witnessing just this manner of happening! Bhang, Darrell Wrightson, Mike Kaluta, Steve Hickman, Ken Smith, Jeff Jones, and Vaughn Bode. Get them together and you've got a brain trust to rival the old Frazetta, Williamson, Krenkel, Wood, Orlando, Torres crowd of fantasy artists. To me, this parallelism is nothing short

RB-CC Information Center

with art and story by Neil Adams.

appens.

was, planned to be,a big thing.

4. Any plans for Blackhawk and t e Spectre.
   None that I know of.

magazine?
No they don't.

featuring reprints of The Yellow Kid.

negro characters?

from the original in many places.

[illegible] ction?

[illegible]
illers for DC?
I beleive it is Mark Hamerfeld.

[illegible]
Showcase 87-40?
[illegible] Aposito.

B. Who is the Charlton artist PAM?
Pete Morisi.

[illegible] Awards.

[illegible]

[illegible] know of.

[illegible] from [illegible] #19 1958. Note the names on the [illegible] at the spaceships [illegible]

[illegible] Marvel Thrill Book [illegible] "WAIT" instead of "WAIT".

And more Oddities...
From Bob Mauch [illegible]

[illegible]

art which were published by Quality.

[illegible]

ach he did The Ray in 14-22 and most in 26-34

Bob Gadora has these questions

1. What issue(s) of Showcase did Mat Loch appear in?
   He was only in #76.

[illegible]

Editor had nothing to do with loosing him.

[illegible]

few years back?
This was the art of John Rosenberger.

[illegible]

Marvel now?
Neal is doing art for both publishers

4. How old is the DB-CC?

[illegible]

5. Where do I get My information

[illegible]

Where Johnny Peril originaly appeared?

And the Mole Machine - Al Williamson

The Sea Beast - Frank Bolle

Champion of Mongo - Ric Estrada

The Sentries of Dark Mountain - Al Williamson

#7 Aug. 1967 The Human Forest - Mac Raboy

Azura the Witch Queen - Pat Boyette

Willard Mackler asks

#9 or #10 as #1 thru 8 were Uncle Sam Comics.

clusively for Marvel comics?

$8 up and artwork about $25 up.

Bob Cuniglio would like to know.

may-June

Now a few questions from Steve Foster:

I think it was 15 issues. Anyone know for sure?

3. What number did Marvel Tales go up to?
#155 Feb. 1957

Speed Saunders - #58.
Steve Malone - #59. Sl

in except the

Avenger and Robotman?

2,134.

Chuck Dawson and Marco Polo?

Rocksteers first appear?

appeared?

John Adkins Richardson has two questions

and is he still active?

was in More Fun 55-98.

into images visible to all?

appeare

Jim also has two questions

America's Greatest #8.

think it would sell.

corrections to same address.

Steve Wright asks the following

1. What books featured only Straight Arrow?
   Straight Arrow Comics.

3. What was the date of World's Most #1?
   The date was Spring 1941.

pear?

one before Cap, Subby and Torch.

with no re-occuring characters.

the

for 52 and one was 48 of a 3-D Comics.

are

appeared with the Human Torch.

Dec. of 1948.

man Comics.

31 and 32 were June and Aug 1946.

erecter and what were his powers?

others. soft hearted me

[redacted] real name was Lester Dent. But he [redacted]

[redacted]

(a rough guess) about Sept. 25 1931.

[redacted], [redacted] I got all your
news right?

[redacted] Batwoman and first Batgirl appear?

[redacted]
133,139-141,144,150.151,153.

Hope that is enough to get you started?

2. What comics did Liberty Belle appear in?

[redacted]

and Marvel Mystery 49 thru 85.

Here are a couple questions from Tony Foster....

[redacted]

2. Who drew the All Winners from #1-5??

[redacted] do not know.
know. #5 by Forte.
[redacted] & George Klein. #4

[redacted]

Angel #1 I do not know?

comic collector

by [illegible]

[illegible] ..... why the hell in the name, many of you [illegible] to the column !

[illegible].. .....one of the all [illegible] Adventures #100 and note the use of silver.

[illegible] magazines. Come on Jim, fact or fiction.....?

[illegible] perfect [illegible]

[illegible].... [illegible] Spicer theatre.

[illegible] .....in Comicology : "Rick Jones, Always A [illegible]

[illegible]..... [illegible] himself. Shazam Gil !!!

[illegible] f The Comic Decade; or how to put one's foot in one's mouth.....

[illegible]..... [illegible] the awful.. . .

[illegible] by [illegible] and [illegible]

ment : sort out and stack/file 40,000 comics. What an acceleration course.....

THE NEW LOOK BATMAN ? .....so many toys were produced all of the world during the TV craze, that new costumes were given to the Caped Crusader by unauthorized mfrs. I recently came across a Hong Kong made set of "Super Spy" walkie talkies that had pictures of Batman on them. Only this version showed him with red gloves, trunks and boots, and bare legs, a pistol on his utility belt, and a large grappling hook !

DOUBLE LIFE OF PVT. STRONG #3.....if it had been published, would have shown The Shield equipped with a power pak containing among other things a stun gun, collapsible atomic sled, man launcher, cloud chute, steel flacon and a heliopad. Source of information : The Fly #3, Nov. 1959. In the same vein, the Black Hood made his GA II appearances in The Fly #'s 6 & 10 wearing red gloves, boots and trunks.....

FOR THE COMPLETIST....."The Adventures Of Electro-Man" coloring book (Samuel Lowe Co. No. 2670). Super heroes who live on Venus. Equipped with laser beam powers, Electro-Man and his sidekick Flicker aid the earth of the future.

BOBBY REED.....how many of the 1,000 super heroes did he become ? The answer is 45, counting double appearnces of Giant Boy, and Radar-Sonar Man, and Castor/Polyx Twins as two. The idea was novel at the beginning, but was destined to grow stale when the characters became absurd. Now before some of you start writing, let me add that the second page of notes on this paragraph reveals that the Mole/Commeteer combo, and duplicate appearance of Chief Mighty Arrow helped reach the 45 figure. Incidentally, all 45 were crammed into House of Mystery from #156 to #173....

TOY COMPANIES....have a slight claim to comics fame. An article in "Toys & H obbies" magazine, April 21, 1968 advises the industry (as quoted by the Ideal Toy Company) that for the first time in history, a comic book character has been borrowed from a toy. They were of course referring to Captain Action. A reversal would be the Whamo Mfg. Company, a California firm, who in 1967 tried a giant $1.00 retailer comic book about the size of a tabloid newspaper. It never got circulation beyond the west coast, and failed after the first issue. The paper and printing looked like it came from a japanese jute mill.....

THIS MONTH'S QUIZ.....is for you experts on newspaper strips. Most of us know that Mort Walker is the mentor of "Beetle

Bailey", Milt Caniff does "Steve Canyon" and Chester Gould draws "Dick Tracy". But how about some of the lesser distributed, current strips ? Here's a match 'em list that will earn the first three all correct contestants 6 of the heavy duty, washable vinyl comic envelopes. Remember, the deadline is the same as the closing date for ads (see the front of this issue), so if you think you know your stuff, send it in as soon as possible. I regret having to discount late arrivals, especially if they're correct. I cannot personally thank all the non-winners either because this would involve monumental work and time.....

1.	MUGGS & SKEETER	A.	LEE HOLLEY
2.	Tiger	B.	A.O. WILLIAMS
3.	HENRY	C.	DICK CAVALLI
4.	MOOSE	D.	BIL KEANE
5.	THE BETTER HALF	E.	WALLY BISHOP
6.	RICK O'SHAY	F.	BOB WEBER
7.	SMALL SOCIETY	G.	JERRY ROBINSON
8.	WINTHROP	H.	BUD BLAKE
9.	DOLLY	I.	JOHN LINEY
10.	PRISCILLA'S POP	J.	MORRIE BRICKMAN
11.	PONYTAIL	K.	HOWIE SCHNEIDER
12.	FAMILY CIRCUS	L.	AL VERMEER
13.	EEK AND MEEK	M.	BOB WEBER
14.	STILL LIFE	N.	STAN LYNDE

PATRIOTS ARISE !.....here's a short quiz for you ! It also earns the first six all correct entries three comic envelopes : All you have to do is collect a list of costumed superheroes who are garbed in red, white & blue outfits. List them with the title they appeared in. N o villians please. The longest correct lists are the winners. Here's a hint. When you finish listing the obvious, think about the ones who were created for one issue guest appearances before reverting back to their normal personages.....

NEW YORK COMICON NOTES.....Murphy Anderson surrounded by autograph seekers, while wife Helen and daughters Sophie & Mary stood by somewhat awe-inspired by the popularity of this deep voiced, good natured artist supreme. When asked to do a few sketches, Murphy drew Hawkman and Adam Strange in that order. Does this indicate his personal favorites ?

Gil Kane feels that comics have "peaked" (notice the past tense), but are at their highest level of prestige. By this he means that other phases of the publishing world, and allied industries are taking note of this art form. Bad economic pressures and distribution (see my article in RB -CC #63) may cause comics to seek other avenues and points of view - or go underground (a new word used at the Comicon to describe fanzines such as RB-CC who cater to the fan by direct mail). Since black & white magazines such as Eerie, Creepy, Spectacular Spiderman, etc. are cheaper to print, Gil suggests this as one solution. Whether distributors would handle this because of overcrowded magazine space on the racks, or if the younger set could afford 35¢ at a clip is another question.

Finally, Gil acknowledged something that many of us suspected by recent doings....that science fiction is replacing the super-hero for new titles and effort at editorial levels.

THE MAIL DEPT. AND ETC.....

1) The answers to last issues quiz and movie serial villians : Capt. America-The Scarab (1-g), Fighting Devil Dogs-Lightning (2-f), Officer 444-The Frog (3-J), Dick Tracy Vs. Crime, Inc.-The Ghost (4-a), Phantom-Dr. Bremmer (5-L), Capt. Marvel-The Scorpion (6-E), Mystery Mountain-The Rattler (7-I), Batman-Dr. Daka (8-D), Perils of Nyoka-Vultura (9-C), Queen of the North Woods-Wolf Devil (10-H), The Spider's Web-Octopus (11-K), The Spider Returns-The Gargoyle (12-B). Source: "The Bad Guys", W.K. Everson, Citadel Press. And the winners : surprisingly, there were only two all correct entries. Not so surprising was the fact that first in was Dee Magers, Columbus, Ga. Dee makes a habit of winning the toughies, having come in with a second place last year in the Panelologist's Great Data Contest of 1967. The other winner was Bruce Kimble of Rochester, N.Y. Great work the both of you. I hope you're enjoying the comic envelopes !

2) Several additions to the "Winghead" paragraph that appeared in RB-CC #63. Alexander Jay, Casa Grande, Arizona reminded me that Marvel Super Heroes had two more - Jack Kirby's very early "Mercury" (MSH #14), and The All Winner Squad issue which featured "The Whizzer". Paul Zink really gave me the business for forgetting the most obvious "Winghead" - the Mighty Thor ! Paul's from Addison, Ill.

3) Color Conscious : The winners, and their total correct number of answers following their names : Jerry Lindsay, Vernon, Texas-52; Neal S. Pozner, Seaford, N.Y.-50; Bob Selvig, St. Louis Park, Minn.-49; Ramon Contreras, Los Angeles, Calif.-41; John Ellis, W. Palm Beach, Fla.-33; Paul Leipzig, St. Paul, Minn.-33. The comic envelopes were sent to each of you....enjoy 'em and much thanks for entering. Ramon Contreras should split his prize with Mike Nolan, since he just copied material from Mike's excellent "G olden Age Super Hero Index". This brings up a point. We have many qualified people in fandom that have worked quite hard in producing major reference works. More often than not, it is a losing proposition for them. These quizes, and Ramon's case proves that it pays to invest in such efforts - not only for yourself, but to help the author at least break even.)

4) Bob Selvig did quite a bit of research and came up with three more "Shocking Super Heroes" for us. They are Ace's Lash Lightning; The Lightning from Jumbo Comics, and Sparkman from Sparkler Comics. And so Bob also gets the set of Marvel Super Hero mini-pennants.

CONCLUSION : Our editor rushed the due date for this column before I could receive approval from Jerry Bails on a paragraph about this great personage....so look for some interesting facts about him in #66. Also coming...more answers....another quiz or two....your contributions. Also, get your entries in real early. This issue proves that you don't have much time to do it....

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